

## PRODUCTION STAFF

STAGING—David Mahoney; assisted by John Earll, Joe Ezaki, Harold Fujise, Takeo Miji, Katherine Clement, and the class in Dramatic Production.

LIGHTING—Miyoshi Ikeda; assisted by John Earll and Harold Fujise.

COSTUMES—Margaret DeVelschow; assisted by Alice Scheuer and Glenna Gitschlag.

MAKE-UP—Raymond Shigaki.

BUSINESS—Myrle Pung and Maryanne Shimabukuro; assisted by Barbara Kashinoki and Nancy Young.

PUBLICITY—Henry Nakasone and Arthur Wong; assisted by Shunichi Kimura, Robert Lum, and Nancy Taketa.

PROMPTER—Kiyoko Sumimoto.

HEAD USHER—Michiko Yamato.

## THEATRE GROUP COUNCIL

Margaret DeVelschow  
Miyoshi Ikeda  
Gordon Kushimaejo  
Florence Lum

David Mahoney  
Henry Nakasone  
Myrle Pung

Raymond Shigaki  
Maryanne Shimabukuro  
Arthur Wong  
Michiko Yamato

Joel Trapido (Director)

Earle Ernst (Director; on leave, 1951-52)

## GRADUATE THEATRE STAFF

Clifford Ashby . . . . .	Technical direction
Sylvia Ashby . . . . .	Costumes
Charlotte Baverstock . . . . .	Theatre management
Kathleen Sullivan . . . . .	Direction and properties

## PATRON MEMBERSHIPS

In an effort to increase its income and to provide those interested in the living theatre with an opportunity to be, so to speak, part of its work, the Theatre Group is considering the establishment of Patron Memberships open to all. If you wish to know more of the plan finally arrived at, the Group will be pleased to have you leave your name and address at the box-office. If you have any thoughts on the subject, the Group will be happy to have them.



THE  
UNIVERSITY  
OF  
HAWAII  
THEATRE  
GROUP

Christopher Fry's  
A PHOENIX TOO FREQUENT

*preceded by*

Stuart Walker's  
THE MEDICINE SHOW

November 16, 17, and 21, 23, 24, 1951  
FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

THE MEDICINE SHOW

by

Stuart Walker

THE CAST

(in order of speaking)

GIZ . . . . .	WILLIAM SWENSON
LUT'ER . . . . .	LOREN FRICKEL
DR. STEV'N VANDEXTER . . . . .	LESTER TOMOKIYO

THE SCENE

The south bank of the Ohio River, some years ago. The river flows  
between the audience and the stage.

Directed by JOEL TRAPIDO

A PHOENIX TOO FREQUENT

by

Christopher Fry

THE CAST

(in order of speaking)

DOTO . . . . .	KATHLEEN SCOTT
DYNAMENE . . . . .	SYLVIA ASHBY
TEGEUS-CHROMIS . . . . .	EMORY FRANKS

THE SCENE

The tomb of Virilius, near Ephesus, many centuries ago. Night.

Directed by LUCIE BENTLEY

Setting designed by ROBERT DREW

Technical direction by CLIFFORD ASHBY

Lighting by ELBERT SMITH

assisted by ROBERT SCOTT

Costumes by SYLVIA ASHBY and ROBERT DREW

Make-Up by KATHLEEN SCOTT

Production under the supervision of JOEL TRAPIDO

TONIGHT'S PLAYS

In the last five years Christopher Fry has become a major figure in the contemporary theatre, with notable productions of some half dozen verse plays in London and New York. *A Phoenix Too Frequent* is the first of his plays to be seen in Hawaii.

*A Phoenix Too Frequent*, first produced in London in 1946, is an earlier play than *The Lady's Not For Burning* or *Venus Observed*. Like them, however, it is characteristic of Mr. Fry's fondness for the unusual situation, his subtle mastery of language, and his facile and pungent wit. Mr. Fry has taken his title for this play from the seventeenth-century Robert Burton, his plot (such as it is) from the Roman Petronius, and his theme from the age-old legend of the phoenix which, consumed by fire, rises again from its own ashes. Mr. Fry is a man of wide and varied learning, but he wears his learning lightly to achieve a brilliant and teasing comedy.

Although Mr. Fry has consciously reintroduced romanticism into a drama which he feels has been for half a century essentially austere, he has not lost touch with reality. "Reality," he has explained, "is incredible, reality is a whirlwind," and he believes that the appeal of his plays lies in an ever-abiding feeling of the strangeness and wonder of reality. He has described his own attitude toward the universe as being like that of the old lady who saw a giraffe in the zoo and refused to believe a word of it. The audience may not believe a word of *A Phoenix Too Frequent*, but it will be captivated by the strange wonder of it.

*The Medicine Show* is a product of the Little Theatre movement, which grew up in the United States about the time of the first World War and which produced, among other phenomena, a certain number of plays of a folk character. Tonight's play was the work of the Portmanteau Theatre which, with the Provincetown Playhouse (O'Neill's early productions), became one of the most famous of Little Theatres.

JUNO AND THE PAYCOCK

The second production of the Theatre Group's 1951-52 season will be Sean O'Casey's *Juno and The Paycock*. There has been no production in Hawaii for many years of any of the plays of the Irish dramatic revival, of which O'Casey has been perhaps the most popular exponent. *Juno and The Paycock*, first produced (1924) in Dublin by the Abbey Theatre, has since been much performed not only in the professional theatre, but also in university and community theatres throughout the country. Its local production will probably open on the weekend between Christmas and New Year's for a run of about six performances.